



Acclaimed as a pianist of “amazing power and panache” (The Telegraph), **Clare Hammond** is recognised for the virtuosity and authority of her performances and has developed a “reputation for brilliantly imaginative concert programmes” (BBC Music Magazine). In 2016, she won the Royal Philharmonic Society’s ‘Young Artist Award’ in recognition of outstanding achievement while in 2020 she gives her debut recitals for the International Piano Series at the Southbank Centre and the Aldeburgh Festival.

In recent seasons, Clare has performed Panufnik with the Warsaw Philharmonic Orchestra (Jacek Kaspszyk), Roxburgh with the BBC Symphony Orchestra (Michael Seal), and Connession with the Philharmonia (Jamie Phillips). In 2019, she gave the world premiere of *The River* by Kenneth Hesketh with the BBC National Orchestra of Wales (Martyn Brabbins) and released the Complete Keyboard Works of Mysliveček with the Swedish Chamber Orchestra (Nicholas McGegan) for BIS Records.

Community engagement forms an increasingly important part of Clare’s work. In 2017, she set up a partnership with Gloucestershire Music to give recitals in local schools and, since then, has performed to over 3,600 schoolchildren. She frequently gives children’s concerts and masterclasses at festivals in the UK and France, and runs an ongoing series of recitals at prisons.

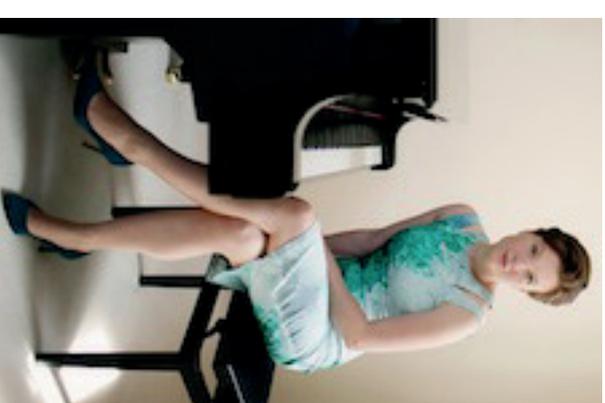


Oban Music Society
in association with

Argyll & Bute Concert Tours

welcomes

Clare Hammond



The next concert for this season will be:

Anna Fedorova piano

at 7.30 pm on Sunday 9th May 2020

in St John’s Cathedral

Grant aided by **Chamber**

Music

Scotland

through funding provided
by Creative Scotland

Oban Music Society

Secretary: Seymour Adams

eMail: obanmusicsociety@gmail.com

Web: www.obanmusicsociety.org

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St John’s Cathedral

22nd March 2020

Felix Mendelssohn (1809-1847)

Songs Without Words, Op. 67 (1843-5)

- i. Andante
- ii. Allegro leggiero
- iii. Andante tranquillo
- iv. Presto (Spinnerried / Bee's Wedding)
- v. Moderato
- vi. Allegretto non troppo

Ludwig van Beethoven (1770-1827)

Sonata No. 3 in C major, Op. 2 No. 3 (1795)

- i. Allegro con brio
 - ii. Adagio
 - iii. Scherzo: Allegro
 - iv. Allegro assai
- ~ *Interval* ~

Robert Schumann (1810-1956)

Humoreske in B flat major, Op. 20 (1839)

Sally Beamish (1956)

Voices in Silence (2004)

- i. Dawn
- ii. Night Song
- iii. Singing on a Wire
- iv. Chorale

Earl Wild (1915-2010)

Three Virtuoso Etudes after Gershwin (1973)

- i. No. 7 Fascinating! Rhythm,
- ii. No. 4 Embraceable You
- iii. No. 6 I Got Rhythm

Songs Without Words, Op. 67

The *Songs Without Words* are a series of short, lyrical piano pieces written by Mendelssohn in several volumes between 1829 and 1845. While he himself referred to them as 'songs', he was very keen that they remain wordless saying that "what the music I love expresses to me, is not thought too *indefinite* to put into words, but, on the contrary, too *definite*".

Sonata No. 3 in C major, Op. 2 No. 3

Beethoven's Opus 2 comprises his first three piano sonatas, written to introduce himself as a composer to the Viennese public in 1795. He had arrived in the city three years earlier to "receive the spirit of Mozart from Haydn's hands", according to Count Waldstein, and it is to Haydn that he dedicates these sonatas. While the influence of Haydn and Mozart is clear here, Beethoven already shows great assurance and originality. In using orchestral textures and

by choosing to write these sonatas in four movements, rather than the more usual three. Beethoven was clearly experimenting with principles that he would use in large-scale works later on. Yet there is no sense that these are 'student' pieces or provisional in any way. From the outset, the insistent urgency and conviction of his musical voice is undeniable.

Humoreske in B flat major, Op. 20

Schumann wrote the *Humoreske* while in Vienna in February 1839, at which time Clara Wieck was on a successful concert tour in Paris. They were in love and keen to marry, but Clara's father was putting up stiff opposition. The *Humoreske* is one of Schumann's most personal and complex compositions. Its form is elusive and fragmentary with multiple themes and a series of episodes that are loosely related. Schumann borrows the title from Romantic literature, where it denotes volatile changes of mood, and the work does vacillate between despondent, pensive passages and clearly articulated vigour. The title does not imply that the piece is in any way comical. Indeed Schumann wrote that it "is not very funny, however, and is perhaps my most melancholy [work]".

Voices in Silence

Voices in Silence reflects on a post-war world after the last gun has fallen silent, the sun rising on a creation oblivious to the self-destruction of mankind. Each movement builds a soliloquy on a single image; dawn on a devastated battlefield, frogs calling in a bomb crater, a bird whistling on a barbed wire fence, and finally a simple chorale. The piece was commissioned by the City of London Festival for Ashley Wass and first performed at the 2004 Festival.

Three Virtuoso Etudes after Gershwin

Earl Wild was one of the great American pianists of the twentieth century and performed at the White House to six consecutive Presidents, from Herbert Hoover to Richard Nixon. Born in Pittsburgh, Pennsylvania, he studied with the Dutch pianist Egon Petri, performed Gershwin's *Rhapsody in Blue* under Toscanini in 1942, and served as a musician in the US Navy during World War II.

The *Seven Virtuoso Etudes*, of which three will be performed today, are both song transcriptions and studies. Each addresses specific technical difficulties and is challenging to play, yet the virtuosic demands never dominate. *Fascinating! Rhythm* preserves the wit of the original with staccato syncopation, while *Embraceable You* is lush in its expansive arpeggiated textures. *I Got Rhythm* uses syncopation and jazz polyrhythm to create a joyous finale.